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## STUDIES IN THE TEXT OF LUCRETIOUS.

BY WILLIAM EVERETT.

PROFESSOR Robinson Ellis, in his review of Mr. Postgate's new *Corpus Poetarum*, in the July number of the *Classical Review*, makes some timely and true remarks on the text of Lucretius, and the serious mistake into which English scholars will fall if they accept Munro's text as a finality. I would ask all scholars who do me the honor of reading these "studies" to go back and read Professor Ellis's words, which would only be injured by abridgment.

The fascination of attempting to do something towards recovering the true text of Lucretius is very great. It is not merely that its peculiarities positively invite every student who is not under bibliopolic restrictions to try his hand at emendation. This would be true of Plautus or Catullus. But within the last fifty years the two editions of Lachmann and Munro,

‘ the intellectual race  
Of giants set, like Titans, face to face,’

have left the student no excuse for neglecting the text of an author who offers so many attractions by reason of his poetry and philosophy. They have told the story of his manuscripts, their connection and interdependence, and the work of previous editors, in a manner as interesting as it is clear and scientific. This is true even of Lachmann's austere Latin, — doubly true of Munro's racy English.

Surely this is the true way to edit a classic. There can be no object in making one's diplomatic discussions a mass of genealogical symbols, which may help fix the relationship of manuscripts when once studied, but repel all but the veriest specialist. Many really learned and acute editions of difficult authors are harder than the authors themselves, bristling in a notation which resembles the

Integral Calculus.<sup>1</sup> Not so did Lucretius touch everything with Musaeus charm, smearing with honey the cup of repulsive but salutary wormwood.

It is worth while, for any one who has never done so, to consult one of the fifteenth century editions of Lucretius, and see how much the labors of four centuries have gained. I have at hand a copy of Ragazzoni's Venice edition, published on the 4th of September, 1495. There is not a page of it which is not spotted with corruptions of every kind, from the most patent misprints to such transformations of one word into another as do not correct themselves, but require serious critical skill to reproduce what can really stand as a manuscript reading. The page which begins book ii, line 652, contains in thirty lines twenty-three mistakes of the press or otherwise; and is, if anything, purer than the average.

In one respect these early and very corrupt editions are useful, as giving the *capitula*, which later editors seem bound to omit. We can hardly suppose them to have come from the pen of Lucretius or his critic Cicero, for they are about as appropriate as the catch lines with which newspapers divide up a speech. But in working at the reconstruction of the text, we can understand its constitution much better if we examine the Verona or Venice edition, which give the *capitula* as they appear in the manuscripts, than from Lachmann's, which consigns them to a species of index, or from Munro's, where they are only alluded to as known to everybody. As it is not always easy to consult a "fifteener," the *capitula* may be inserted in an ordinary text from Lachmann's index and notes, and will greatly aid in the process of reconstruction.

The following suggestions are the result of several years' study of Lucretius, in the five editions of Munro and his contributions to the Cambridge *Journal of Philology*, both series, the edition of Lachmann and the text of Bernays, frequently comparing them with the text of 1495 above named, and Lambinus's first edition (1561). I have also Tonson (1712), the Bipont (1808), Valpy's *Variorum* (1823), besides translations into English, French, and Italian; but all are equally feeble helps to the restoration of the text. There have been many

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<sup>1</sup> Yet Conington was tempted to wish this very thing. (*Works*, I, p. 238.)

other learned and acute contributions to this work since Bernays (1852), none of which it has fallen within my power to consult directly. I can well believe that the study of such criticisms would greatly have improved these notes, which I had prepared many months ago to submit to scholars, asking their indulgence for what is emphatically a *πάρρηγον* and not the task imposed by any Tirythian. But all plans for their publication were modified by the appearance in 1894 of a new Teubner text, edited, with critical notes and prolegomena, by Adolph Brieger, intended to supersede that of Jacob Bernays of 1852.

To those who are familiar with Bernays (and no one can call himself a student of Lucretius who is not) and can appreciate his various merits, — his modesty and good sense, no less than his industry, erudition, and penetration, — Brieger's edition must seem indeed a falling off. Any scholar engaged to edit a great classic for a cheap and handy series like the Teubner, is in an entirely different position from one who makes it a separate enterprise of his own. He has no right to force upon purchasers and readers a mass of alterations, differing widely from any known text, and dependent upon a series of conjectures. Whoever has had to examine in Virgil, and finds his paper set up from Ribbeck's text, has fully appreciated the foregoing view.

Brieger, who tells us that he has been working on Lucretius for thirty-eight years, — but so have other men, — has in that interval furnished several papers on the text and interpretation of the poet to the *Philologus*. Some of the emendations therein suggested have been noticed by Munro. To these papers he makes constant reference in his prolegomena, and it may be unfair to judge his edition without consulting them. But as he admits himself that continued study has led him to more conservative views — to speak mildly — of some passages which he once altered recklessly, it may be doubted whether after all he is injured by judgment of his latest labor only.

I may remark here that Munro in his final revisions cast aside many emendations which he had promulgated with the utmost confidence in the *Journal of Classical and Sacred Philology*, 1855-1859, and some passages he revised three or four times.

But in throwing over a passion for wild emendations, Brieger has taken up one still wilder for finding *lacunae*. He has accepted the old story that Lucretius wrote his poem in the lucid intervals of insanity; accordingly, when any line as it stands is unintelligible, it ranks as a lucid interval, and a *lacuna* of returning insanity is indicated. Other lines are enclosed in double parallels, to indicate that they are out of place. After noting these *lacunae* and parallelisms — if we may so stretch the word — through a book or two, one simply gives up in despair. This passion reaches its climax at the [undoubtedly corrupt] passage vi. 45–50, between which two lines he places 46–49, fenced and parted with marks of five separate *lacunae*, puts 47 and its lacking mate between parallels, and alters the manuscripts into the bargain. This is to be a critic insaner than the poet.

In his notes, wherever he discusses the text, he gives the readings of the two Leyden manuscripts, calling them OQ, Lachmann (Lm), Bernays (B), and Munro (Mr), and adds other interesting contributions from later commentators. But in the way of handling these authorities he is very capricious. In his prolegomena he speaks only of Munro's small text and his first annotated edition, and seems from time to time to ignore the three succeeding ones; yet in other places he quotes the last, implying that he has seen them all. This indicates a want of revision so as to make his whole edition consistent; and, more than once, we have one reading in the text and another advocated in the notes. Nor can his references to these authorities be always trusted; his statement of the manuscript reading more than once differs from Lachmann's; nor does he tell us of any independent inspection. His three select editors have some readings and notes incorrectly quoted, and often the reading of one or other given with the indication of his name omitted. Of earlier authorities he seems to have made no use. Readings given by Lambinus in 1561 are credited to the Bipont, which can hardly be called an authority, and to Bergk (ii. 300; iv. 1026). The following note is a type of several:—on vi. 674, while printing Vahlen's absurd text, he says in the notes: "*Nollem olim Vahleno adsensus essem,*" meaning preferably *adsensus esse*, "*prudenter Lm, quivis est maximus, probant B. et Mr.*" When the reading is Bentley's, as Lachmann and Munro tell him in their notes!

It will be seen that some of the mistakes indicated are mere errors of the press; and such are frequent. It is an ungracious, and in these pages an unsuitable work, to ransack for mistakes an edition which really has independent value, reminding one strongly of the merits and demerits of Gilbert Wakefield, as described by Lachmann and Munro. Nor can I myself feel otherwise than tenderly to one who has anticipated, at least as far as publication goes, several of the points I seek to enforce in these notes, and had supposed to be discoveries of my own. But some mistakes which he has made, from carelessness and worse than carelessness, cannot be overlooked, especially as I do not find them all noticed in the recent article upon him in the *Classical Review*. Accordingly, the following pages contain, interspersed with my own observations which I had previously intended to submit to scholars, some animadversions drawn out by Brieger's text and notes. I follow the numbering of Munro's posthumous edition (1886).

i. 50. Bernays's completion of this line, by *animumque sagacem*, founded on a supposed reference of the Verona interpreter of Virgil, is adopted by Munro and Brieger. The former adds: "Lachmann has rightly seen that our reading implies the loss of one or more verses in which the poet passed from Venus to Memmius; he suggests *animumque age, Memmi*, which would complete the sentence in a way; so would *corque, inclute Memmi*, or the like." It seems strange that Munro should fail to see the full bearing of Lachmann's suggestion. The imperfect condition of this line shows that the archetype had early been mutilated or worn away in this place — near the bottom corner of its third page. Our present text ends at *auris*; but supposing Lachmann's reading to be correct, and to have lost only a few letters, *animumque age Mem* could readily be corrupted into *animumque sagacem*, particularly if the last remaining letters were blurred by handling; and thus the Verona interpreter obtained his reading, if indeed he did refer to this line, which is not certain.

i. 185, *e nihilo si*, credited by Munro to Junt., Lamb., etc., is in my *Ven.*

i. 271. Munro's adoption of *portus*, and his note on the destruction effected by the wind in harbors, seems to me painfully subtle

and modern. The ancient mind — and the natural mind anywhere — looks upon *portus* as a place protected from the wind (*Aen.* iii. 570), a refuge from danger, whether of open sea or harborless shore. I greatly prefer *pontum*. Brieger takes Woltjer's *corpus*, and makes it mean the "mass of ocean" on the strength of *Neptuni corpus acerbum* (ii. 472). This is equal to Ribbeck's changing *morte* (*Aen.* iv. 436) into *monte* = *montibus auri*.

i. 334. Brieger's courage is well shown by his retaining this line, rejected by Bentley, Wakefield, Lachmann, Bernays, and Munro; but in i. 453-454 his boldness is Titanic. He sticks to the datives, and insists that *aquai* is one, because Charisius says Ennius uses datives in *-ai*; yet not one of our Ennian fragments preserves such a form. By this *tour de force* he contrives to keep 454, though Lambinus pronounced it barbarous and anomalous centuries before Lachmann rejected it.

i. 469. Brieger says of Munro's *Teucris* for *terris*, "miro errore"; and so it strikes me. *Teucris* I cannot find earlier than Virgil; *Teucro* (meaning "Trojan") occurs only once in Catullus by a probable but not certain correction (lxiv. 344). If, as Munro originally expounded his reading, *Teucris* answers to *regionibus*, as *corpus* to *loci*, how is it that we have one special with three general words? In his mention of Helen and Paris above, everything is specific. Is any change necessary? *Terris* = *orbi terrarum*; some occurrences, health, sickness, slavery, liberty, wars, peace, are *eventa terrarum*, of any part of the earth; others, like the war of Troy, the plague of Athens, belong *regionibus ipsis*, to special parts alone.

i. 555. *Conceptum, summum aetatis pervadere finis*. This impossible reading has been amended by Lachmann by inserting *ad* before *summum*, and then he gets no good translation. Munro in place of *finis*, which he thinks represents a word worn off because of the position of the line, reads *ad auctum*. By reading *summam* for *summum*, and adding *ad oram* or *ad horam*, we get an easier and better text.

i. 703. The three great manuscripts read *quam neget esse ignis tamen esse relinquat*. Niccoli first inserted *summam*, which was gen-

erally accepted till Lachmann gave *quidvis*. It seems to me the true reading is found by supplying *istam*. From such sequence as IGNISIȘȚĂMTAMEN the dotted letters would almost inevitably fall out; and the sense is plain, "that other nature," opposed to *ardoris naturam*. It ought to be said, as to this emendation, that I cannot find *iste* used elsewhere by Lucretius; but this is not surprising, seeing how essentially colloquial and forensic a word it is rather than philosophical. But Cicero uses it more than once to mean not "that of yours," but "that which is not now mine," *i.e.* that which differs from the matter in hand (*hic*). Lucretius says, "Why may one more reasonably reject everything else, and leave the nature of heat, than say that there are no fires, and leave that [nature] before spoken of?" *i.e.* *istam rerum naturam*, which you know, Memmius.

i. 744. Brieger adopts Christ's extremely plausible *rorem* for *solem*.

i. 755. Brieger here and elsewhere accepts Munro's very important reading *utqui*; but though he refers to Munro's note, he does not seem to comprehend it, for he says nothing of our countryman, N. P. Howard, to whom Munro gives all the credit.

i. 790. On Lachmann's peremptory change of *oportet* to *neccesset* Brieger well says, "licenter, ne dicam superbe."

i. 852. Can Dante have known of this passage when he wrote, "Dai denti morsi della morte" (*Purg.* vii. 32)?

i. 1105. Brieger takes *tonitralia* (for manuscript *tonetralia*) from Lambinus; but as he gives the quotation in Lachmann's words, it may be doubted if he had read it at first hand; and objects to the universally adopted *penetralia*, because "caelum, quod *avido complexu caetera saepsit* nullo modo penetrare dici potest." Yet he must have met *penetralia* a score of times in the Latin poets, meaning simply "the inner parts," which may belong to a mantle or anything else which enwraps or fences. This is not an unfair specimen of the singular lack of perspicacity which Brieger often displays.

ii. 28. Brieger here quotes *aurata* as Lachmann's reading; but the latter in his note says, "Poetam scripsisse existimo *ornata*,"



which Brieger never alludes to. This sort of carelessness also is frequent.

ii. 40-46. Munro took as much satisfaction in his final arrangement of these lines, which indeed Lachmann had wantonly altered, as in any part of his work. Brieger combines his reading with that of Bernays. Yet Munro leaves me in the position so often reached by those who encountered him in conversation: I am amazed at his subtlety and silenced by his learning; yet, as Cicero says, when I lay the book down, "*adsensio omnis illa elabitur*," and I cannot help feeling that the true reading is yet to be found. That *Epicuri* comes from *et equorum vi*, though accepted by Brieger, who for Munro's *ecum* writes *equom*, I cannot agree.

ii. 98. The manuscript word *confulta* is accepted by the very earliest and very latest critical editors. Yet *confulcio* appears nowhere else; and though Lachmann here makes *confulta* = *conglomerata*, we want a word with a stronger force, like *contusa* of Lamb. ed. 3. Later manuscripts give *conflicta*, which several editors accept. I feel greatly impressed by *consulta*, given by Ver. and Ven. and adopted by Gifanius, derived of course from *consilio*, *consilire*. In support of it I would refer to Munro's note on ii. 363, where he retains *subitam* from *subeo*, and adduces abundant instances of "neuter passive" participles, to adopt the old name of *ausus*, *solitus*, and *gavisus*. On the same principle I would retain in v. 429 *conventa* of the manuscripts, changed by Lachmann to *convecta*.

ii. 219. This line, so important in the atomic theory, has an instructive history. Older editors read (for *depellere*) *decedere*. Lachmann changed it to *decellere*. This Munro in his second large edition called the restoration of a word to the Latin language. Taught by N. P. Howard he said, "One lives and learns," and restored *depellere*, adding *sc.* Now Brieger simply keeps *depellere*, with a neuter sense, as we use "push aside"; and why not?

ii. 226. Brieger reads *ferantur* (for *feruntur*) and claims it as his own, though Munro credits it to Victorinus. He gives as a reason for the subjunctive, "*negat enim Epicurus graviora corpora citius cedere per inane*"; and so does Lucretius himself. Munro admits

that the indicative is very harsh ; and the cases he quotes here and on i. 1057 refer to instances of *admitted fact*. Now, as Brieger says, it is not admitted that there are such motions and weights. It has struck me that our older grammars recognized more truly than some later ones that the indicative is constantly used with relatives for accepted facts, and the subjunctive of those assumed for argument, without regard to the dependence on other verbs in the period.

ii. 291. Lachmann having inserted *id* and Munro *hoc* after *quasi*, Brieger boldly returns to the simple *quasi* of older editors with long *z*.

ii. 359. May not *adsittens* be a corruption for *adsitiens*, i.e. *valde sitiens*, *ad* having the intensive force, as in *adamo* and *aduro*? It is particularly pictured that the dam is not diverted by *flumina*.

ii. 422. Brieger rejects Lachmann's *figura* because, says he, we are talking about sounds, smells, and colors, and strangely overlooks that Lucretius refers all effects upon all the senses to variations of form. He himself has *figurant* of sounds in ii. 413.

ii. 460. Munro's *vesca* (for *saxa*) does not satisfy me ; an object for *penetrare* seems needed. I have thought of *saepta*, *sarta*, *summa* ; also of *ad ossa*, *ad ima*, and other words. If an adjective agreeing with the subject is needed, *saeva* seems nearer than *vesca* to *saxa*. Brieger keeps *saxa*, but supposes a *lacuna*,—a fair instance of his monomania.

ii. 467. Brieger takes Munro's *squalida multa creant* ; but *squalida dant aliis* is a group of letters more easily corrupted.

ii. 501. Here Lachmann changes *tecta* to *tacta*, following a note of Oudendorp to Lucan (x. 491). Brieger reads *infecta*, but the Juntine and vulgate *tincta* (*tiŕta*) is nearer the manuscripts. In manuscripts like the Medicean Virgil, which the Lucretius archetype is supposed to have been, *e* and *i* are so extremely alike that either may be supposed to have usurped the place of the other anywhere. In this connection, I would mention a most probable correction of the text of Virgil, originally suggested by Mr. Edward Everett at least thirty-five years ago. The unmanageable *victu* (*Aen.* i. 445), should be *vectu*, the horse's head symbolizing the destiny of the

Carthaginians as *carriers* and riders (of the sea). Before 502 Munro supposes a *lacuna*; but Brieger for once prefers to amend, reading for *aurea, caudaque*. Qu.: *aut ea*?

ii. 529. Munro's *ostendens* seems to me particularly good; *ostendz*s was mistaken for an indicative and changed to the first person, *ostendam*.

ii. 601. Here Lachmann adds a line which Munro accepts. I have thought that *sedibus in* has taken the place of *invectam*. The lines appear to be (Lachmann *ad loc.*) at the bottom corner of the twenty-fourth page of the archetype, and the first word is likely to have been worn illegible.

ii. 937 et seqq. Brieger puts between parallels as containing a *petitio principii*; but surely Lucretius is not too logical for that.

ii. 940. *aere fluminibus terris terraque creatis*. Here Marullus wrote *flammaque* and Lachmann *aethraque* in order to introduce the four elements. Munro's note, in which he declares he cannot follow Lachmann, and praises Wakefield for retaining the manuscript reading, is itself past my following. But I believe the true reading is found by substituting *flammis* for *terris*. The proximity of *fluminibus* would cause *flammis* to fall out, and the next scribe would blunder into *terris*.

ii. 1030. Munro, in order to save *principio*, supposes a verse lost. I take it the other way. Verses 1038, 1039 really belong after 1029, and owing to their transposition, 1040 was made up to explain 1041. With this correction *cohibent* is right, agreeing with *caeli lucida templa*.

ii. 1080. For manuscript *indice mente*, where Gronovius's *inclute Memmi* has generally been adopted, Brieger gives from Winckelmann *inice mentem*, which he probably interprets "cast your mind upon"; but *inicio mentem* (Cic. *Mil.* 31. 84) means "inspire a thought."

ii. 1089. Brieger gives "*hinc generatumst rebus abundans*" and then "his [generatim rebus] abundat Bernays, Munro." But Munro has *hic generatim rebus abundans* in every edition from 1860 to 1886.

iii. 84. Instead of supposing a *lacuna*, I would read, for *suadet*, *suavem* agreeing with *pietatem*. Few letters intrude into our manu-

scripts of Lucretius oftener than *t*, especially when it makes a seeming third person. *Suavis* is a particularly Epicurean word = ἡδύς.

iii. 173. Here also I retain the manuscript *suavis*, variously altered by editors. After a prostrating wound, the actual fainting and falling to earth is a natural and agreeable relief, and is followed by the suffering of "coming to," the *mentis aestus*.

iii. 198. Brieger keeps the troublesome *spicarumque* and refers for explanation to his own page XIV, which should be XVIII.

iii. 415. Brieger very sensibly, as it seems to me, keeps *alioqui*. That a word used by Horace, and very frequently used by Livy, which is found in all manuscripts, and gives exactly the needed sense, should be unknown to Lucretius, is one of those arbitrary dicta of which Lachmann was far too fond.

iii. 453. For the missing word between *lingua* and *mens*, where Munro accepts Lachmann's *labat*, I prefer either *vagat* or *vacat*. Many editors accept *vagare* in 628 for *vacare* as corrected by the Leyden quarto. If Lachmann chose (most needlessly by the way) to introduce *vagaret* into Catullus iv. 20, it may be endured here and complete the parallel to second childhood with 447. But *vacat* would give a good sense, "the mind is a blank"; and either would easily fall out after *lingua*.

iii. 702. Brieger in discussing this line prints *retro* for *ergo*.

iii. 743. This line, whose spurious nature was indicated as far back as Lambinus, and rejected by Lachmann and Munro, Brieger pronounces a "versus dignissimus," yet he has to suppose an indefinite *lacuna* to account for it.

iii. 784. Brieger has *salso* in text, and approves manuscript *in alto* in notes.

iii. 870. No one has appeared to notice that this line comes directly from Plato, *Phaedo* 68 B, ἄνθρωπος, ὃν ἂν ἴδης ἀγανακτοῦντα μέλλοντα ἀποθανεῖσθαι.

iii. 935. I cannot understand why Lachmann and Munro refuse to accept Naugerius's excellent *Nam si grata fuit tibi vita anteacta priorque*. L. says of it *non inepte*; it deserves much higher praise.

The following *sin* demands a *si* which Munro strangely declares we cannot consider wanting from the manuscript reading, which he has to change himself.

iv. 79. The manuscript reading *patrum matrumque deorum* is no doubt troublesome, and Lachmann and Bernays stray very widely in their readings. Brieger rejects the words only to take *Parium marmorque deorum* which is as bad. In 81 he prints *inclusa*, and then says in his notes that "nunc demum" he sees it should be *ita clausa*.

iv. 216. Munro with Goebel and Purmann believes a line to be lost. I suggest *Mobilitate loci spatium transcurrere totum* as completing the sense and recalling several expressions which recur in the poem.

iv. 418. For the troublesome *caelum* I read *clare* or *clara*, either making perfect sense, and easily confounded with *caeli* (417) and *caelo* (419). Brieger *solem* without comment, or (seemingly) authority.

iv. 462. Munro following Bernays, whom he does not mention, reads, for *mirande*, *miracula*. Why not *mirandum ut* = *θαυμαστόν ὥς*?

iv. 633. Brieger rejects Munro's very elegant *cibu' suavis et almus* for the manuscript *cibus ut videamus*; but he has again to suppose a *lacuna*.

iv. 638. Brieger reads not badly *est ut quae serpens*; but why not keep the manuscript *est itaque ut serpens* = "and it is just like a serpent" (*ita — que*).

iv. 897. This is allowed to be one of the most perplexing lines in the poem. Perhaps a clue might be found in taking *ac* = *aeque ac*. This use of *ac* = "as," without a demonstrative preceding, is recognized by Hand as belonging to the older Latin.

iv. 961. Munro changes *intus* to *intest*; if the copula is needed, *intust* would be simpler. This form is now advocated in Plautus, *Rudens*, 1174, as are several similar cases of *-ūs* before *est*, in other passages.

iv. 990. I complete the line with *corripere aequor*, "catch up the plain," cf. *Georgics* ii. 541, iii. 104. *Corripere* occurs in the immediate neighborhood of the line.

iv. 1026. Brieger takes *pusi*, crediting it to Bergk; but it comes from Lambinus, who also gives from Turnebus an etymology of *pueri* from *puri*; this is absurd; yet I fancy I have seen it ascribed to Varro, and it is quite in his style. May not euphuists in Lucretius's day have pronounced *pueri* in two syllables, from a fancy that it was the same word as *puri*?

iv. 1123, 24. Winckelmann, whom Brieger follows, has here anticipated me in what I had hoped was an original discovery—that these lines should be transposed. 1124 takes up the general sentiment; independence is lost, duty fails, and good name sickens; then stands the long enumeration of base uses to which the lover's estate comes; to break in on this enumeration by 1124, which follows so well after 1122, seems awkward. Moreover, the construction of 1123 as it now reads, whether standing before or after 1124, is of the harshest. *Res Babylonica fiunt* may pass; but *res labitur et Babylonica fiunt* is an uncomfortable collocation. Putting 1123 after 1124, I put a comma after *res*, and none after *fiunt*; then it looks as if *unguenta* had replaced a plural subject to *fiunt* of which *Babylonica* is predicate. The best word seems to me *inventa* = "acquisitions," thus:

*Labitur interdum res, et Babylonica fiunt*  
*Inventa, et pulchra, etc.*

"Their property decays, their gains are turned into coverlets," etc. Then later their inherited estate, *bene parva patrum*, goes also. I do not see Munro's need of a pronoun referring to the *amica*; the articles named are all "woman's wares," and of themselves explain *alterius*. *Inventa* of course usually means "discoveries"; but *invenio* in the sense of "get gain" is well known. It may be as Munro says, that *unguenta* has come from *languent*, and displaced a wholly different word; in that case *congesta* or the like might stand.

iv. 1130. Brieger keeps manuscript *alidensia*, with this note: "Alidensia; i.e. *Elidensia*, prima syllaba propter metri necessitatem producta O Q Jessen, *Quaest. Lucr.* p. 5." Munro's note is "Jessen thinks that *Alidensia* may mean Elean" . . . "but we cannot get over the long *ā*," that is, \**Ἠλεις* would require *Ālidensia*; but Lucretius's line makes it *Ālidensia*, which Brieger calls a lengthening as required by the metre!

v. 396. Here again Brieger anticipates me in what I feel sure is right that *ambens* is simply a blunder for *ardens*, and that there is no need of Lachmann's *superât*. *Lambens* is not the right word to apply to the all-devouring fire of Phaethon's ruin.

v. 521. I believe Munro is right in retaining *summania* of the manuscripts and rejecting *immania*, which so many editors adopt. The word *immanis*, if used here applied to the sky, can only mean "vast"; this meaning often attributed to it arises from a confusion with *immensus*, with which of course it has no connection traceable in Latin. I believe it never refers purely to size, but always includes the notion of "monstrous" or "abnormal," the original meaning being that given by the dictionaries as the second, namely, "barbarous" or "cruel," nearly = *immitis*. It is generally referred, as well as *Manes*, to the obsolete *manus* = *bonus*, whence Varro and Festus also derive *mane*. But do not all these words point to an original form *manis*? We all know the conventional phrase *manus cerus*. But just as *unanimus* and *hilarus* stand side by side with *unanimis* and *hilaris*, so *manus* is not inconsistent with a form *manis*, as indicated by *Manes*, *mane*, and *immanis*. Whatever the form, the word must have meant "kindly" or "gracious," and I venture to restore it in iii. 962 for the impossible *magnis*, where Lachmann reads *dignis*, Bernays (followed by Brieger) *gnatis*, and Munro *magnus* = *magnanimus*. *Summania*, as Munro says, = *nocturna*.

v. 791. *Mortalia saecla*, referring to animals, Brieger changes to *animalia*, making an awkward hiatus after *loci*, because, says he, "*mortalia saecla sunt homines*." But of course the word *mortalis* in itself says nothing of men, and Cicero lays down emphatically (*N. D.* iii. 12. 30 *seqq.*) "*omne animal est mortale*." In ii. 1153 *mortalia saecla* must refer to *ferae* and *animantia*.

v. 888. For *tum demum puerili aevo florente iuventas occipit* I read *puero levi florere*, "to bloom on the smooth-faced boy." The changes in the first two words are easy; *florere* was first written *florete*, and then *florente*. T and R are not so constantly confused in the manuscripts of Lucretius as in the very inferior manuscripts of Catullus; but t, as I have said, is a frequent intruder, — in v. 656 *Matura* and *Matuta* seem to be confused, in v. 1451 we have *polito* for *polire*.

v. 1409. May not the real reading be *et numerum servare genis* (for *genus*), to "preserve the time with their cheeks"? Of course the inflated features are really *buccae* or *ora* rather than *genae*; but the play of muscle comes from the cheek-bone.

vi. 24. My *Ven.* has *hominum* as a correction for *igitur* in a very old handwriting. Other manuscript notes in the same writing I have been unable to decipher.

vi. 83. Here Brieger wins his greatest laurels. The Leyden manuscripts have *est ratio caelisque tenenda*, a word being deficient. Later manuscripts have *est ratio superum caelique tenenda*. Munro and others follow the *editio princeps* in reading *est ratio caeli speciesque tenenda*. Lachmann violently emends *ratio fulgendi visque tonandi*, which at least scans. Brieger treats us to *ratio caeli nubisque pōnenda*! He says of *nubis* "dum quid melius"; of *pōnenda*, I suppose, *dum quid peius*. And this metrical outrage stands in a Teubner text!

vi. 131. For *parvum* (*torvum*, Munro) possibly *pravum* = "offensive."

vi. 242. Brieger rejects Munro's change of *ciere* to *cremare*, saying, "quasi lapides igni consumi possint." How do the Germans make quicklime? How would he Latinize *Kalkbrenner*?

vi. 349. I cannot understand the indignant rejection of *transviat*. Lachmann's aversion to it is apparently because such words are Italian relics from the *infima aetas*. But the words of the *infima aetas* must often have been survivals of the *lingua rustica* older than Cato or Naevius.

vi. 743. Again, why does Lachmann pour out his fiercest wrath on Wakefield for writing *remigiom oblītae* for *remigio*? I have nothing to say for the spelling; but why not *remigium*? Cannot *oblītus* take an accusative, and thus avoid the hiatus of *remigi oblītae*?

vi. 800. In this very corrupt line I read *plenior effluit ut solio ferventis aquae vis*. "When there pours out in the bath a fuller gush of boiling water." If the position of *ut* after its verb is objected to, we may take *plenior*, as Lachmann does, to agree with the subject of *cunctere*, and read *et fluet e* (or *in*) *solio ferventis aquae vis*.



vi. 1135. Brieger gives in his text *an caelum nobis natura ultro corruptum*, but in his notes *corruptum ultro natura*. For this astounding hexameter he adduces as authority "Catullus lxvi. 3," which means Catullus cxvi. 3. But this very eccentric poem, which winds up Catullus's volume with the strange hemistich *tu dabi' supplicium*, is avowedly written in forced imitation of Callimachus, and cannot stand as a metrical parallel to anything in Lucretius.

vi. 1195. For the unintelligible reading *inoretiaacet rectum* of the quarto and Vienna fragment,—the other Leyden manuscript has *in horetiaacet*,—every one takes *riatum*, and Lachmann adopts Rutgers's very remote *inhorrescens*. Munro reads *in ore trucei*, and is inordinately proud of it. Mr. Postgate much more sensibly and eloquently reads *in ore tacens riatum*; but *t* is oftener an intruder than *i*, and I prefer the older, if more prosaic, reading of Nonius *in ore iacens riatum*. *tenta mebat* is the manuscript reading which has been variously corrected; Heinsius and Lachmann give *tumebat*, which has been accepted by later editors. I prefer to read *monebat*, the various signs indicated above being the warnings of death; possibly *monebant* would be better still. Either would be written in manuscripts *mōebāt* (*mōebāt*), which would *inevitably* sink into *mebat*. Nonius's *manebat* may serve as a confirmation.

vi. 1281. I supply, after *pro re, praereptum* = "his friend taken before him," as a word more likely to drop out after *pro re* than *praesenti, consortem*, etc.

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Having had occasion to mention Ennius, to whom Lucretius has dedicated such a striking passage, I take this occasion to express the conviction, which I have held and communicated for many years, that Ennius was the author of the Epitaph on the son of Scipio Africanus the elder—that beginning *Qui apicem insignem Dialis flaminis gessisti*—preserved in the family sepulchre. There are touches of poetical delicacy in it, quite beyond the ordinary epigraphist. At the time of the younger Scipio's death, Ennius was on the most affectionate terms with the family, as asserted by Cicero, *pro Archia* ix. 22, and it would be simply impossible that they should have entrusted the epitaph of their lost member to any other poet.